

AFTERNOON DRESS



Gray broadcloth is the material used for this afternoon dress. The skirt is circular and has a yoke slightly gathered of black Georgette crepe. From the shoulders gray broadcloth is caught to form a sort of cape. This falls to the hips and is laced up the sides with black silk cords. A medium width belt completed the dress.

LIBERAL USE OF BRAIDING

Ornamentation Just Now So Much Liked May Be Fashioned by Any Clever Needlewoman.

Braided designs are so much in vogue for trimming dresses that the needlewoman should be able to gain some very satisfactory results from copying or modifying the designs shown in the shops. A white net frock which catches the eye because of its simplicity has a skirt made plain and gathered at the waist line. Down the front and back are aprons of net about twelve inches wide. At the bottom of each apron white braid has been cleverly used to follow out a scroll design. The same design and material are used to trim the front of the bodice. At the bottom of the dress white moire ribbon about four inches wide is stitched without any fullness. And then three inches above the ribbon hem narrower white ribbon is put on with fullness to form a ruffle. A girde of the ribbon balances that used at the bottom of the skirt. The use of the ribbon as well as the braid should not be overlooked; they are two trimmings which can be easily made use of by the home sewer to stamp a frock as being strictly up to date.

MAKES A PRETTY PINCUSHION

Article Fashioned to Represent a Quaker Maid Is Unique Ornament for the Dressing Table.

A very pleasing way in which to add an individual touch to your dressing table is to make a pincushion representing a Quaker maid. The effect will be so charming that all your friends who use the cushion will want to have one made like it. Here are the directions: Cover a disk of cardboard measuring about two inches in diameter. This will form a base for the cushion. Use gray poplin for the covering. Around the circumference of the disk sew a piece of gray poplin which is to form the skirt for the Quakeress. Fill this full of bran until there is not a wrinkle in the skirt. Now then, gather the top of the skirt over the bust of a bisque doll's head. Rather large French knots can be applied to simulate flowers to trim the bonnet. You'll not receive one complaint from the demure maiden no matter how many pins you choose to put in her skirt.

WIDE CHOICE IN HANDBAGS

Designers Have Done Their Best to Turn Out Articles Calculated to Find a Ready Market.

Moire and satin bags with filigree or jeweled tops are seen in a number of styles. The linings of these bags are bright and pretty and include mirrors and purses.

Bags in novel design are the skirt ruffle effects. The materials are moire and satin, with frames of the material finished with a jeweled top. They are made with two ruffles, similar to the ruffled effects in woman's skirts.

Pin seal bags are in the drawing styles, as well as chamouis bags of color. Washable leather bags in tan and white have drawstrings and wash like the washable kid gloves.

An ostrich bag has a raff and fan to match. The bag has a satin top closed with a draw cord, and the bag itself is made of ostrich feathers with a rounded end. They come in light and dark colors and white.

Wonderful Millinery for Little Miss



Anyone might wish to be eleven again to wear such wonderful millinery as that which is shown in the picture. Since the making of hats for little girls has developed into a business which has become a distinct branch of the manufacture of millinery the hats of "little miss" are things to awaken the admiration and envy of her elders. They are less simple than they used to be, and the hand of the specialist is evident in them.

Two of these pictured and picturesque models are made of white hair braid—of all millinery braids the most exquisite. It is a pure, shining and translucent white and is woven in flat braid or in lace patterns or in combinations of the two.

The hat at the center of the group is made without a supporting frame of any sort and is therefore flexible. The braid is moderately narrow with one fancy edge and a little ruffle running along its surface midway of the width. The straight edge is corded and the close-set threads of hair braid make it wiry. When the hat is made by sewing the braid row on row this wiry edge proves sufficiently stiff to hold the shape.

Narrow faille ribbon, with picot edges, is used to give the hat color. It

is little over a half inch wide and is used in light pink and light green, about the crown and brim. At the back each ribbon band is finished with a tiny flat bow. A pink rose is set in small ragged daisies at the front.

Another hair braid hat is made over a wire frame covered with chiffon. The top crown is covered with a small plaque of the braid, and the wide crown with a woven band of it. There are three ruffles of plaited chiffon about the upper brim, and a rose with foliage is mounted at the side.

The quaint poke bonnet is covered with brocade silk and the brim bound with old blue braid. There is a big bow, with one sash end, made of very wide blue ribbon, at the back. Against the rich background of brocade a bunch of velvet fruit and foliage rests at the front.

Julius Bottmley

Waist Lines.

There is a waist line to some of the envelope chemises, for they are held in with tucks, shirrs and gathers. This arrangement would make it possible to wear them over the corset, in the form of corset covers.

Coats Influenced by the Motor Car



The motor car has added so much to the pleasures of summer that all our affairs are more or less influenced by the time we are to spend going about in it. Since it is no longer a luxury of the rich everyone makes some preparation for "joy riding." Manufacturers of coats, as in other lines, find that their business must take note of the influence of the motor car, and they are presenting coats that show wonderful adaptability to all the needs of summer.

Two excellent models that will serve for motor wear and other wear as well are shown in the picture. One of them is of plain cloth in a bright shade of dark blue. It is long, reaching almost to the bottom of the dress, and is cut full with flaring lines. Raglan sleeves in this, as in many other models, help out in achieving the flare in the body of the coat and make its adjustment easy. The sleeves are full and are caught in with a covered cord, mak-

ing a deep flaring about the hand. A tall, satin collar and large, flat, white buttons are items that contribute much of style to the model.

A harder looking coat, with a sturdy style of its own, is pictured also. It is a Scotch mixture in gray, black, and white, with an indistinct crossbar patterned in the weave. It is cut with short front yoke and extended sidebody in one. This unusual cutting results in a smart model. Raglan sleeves are used in this as in the other model, but they are finished with plain cuffs decorated with a pointed tab of plain cloth. Capacious slit pockets carry whatever the motorist may need for a short journey. Revers and large buttons add quiet decorative features to a model that is not to be excelled for general utility wear.

Julius Bottmley

NEW BASQUE GOWN



Basque gown of taffeta with lace and batiste yoke laced at the front with ribbons; three tier skirt. This is one of the latest of Paris' popular fashions.

HATS ARE OF VARIED DESIGN

Milliners incline to the Picturesque in the Shapes Put Forward for Fashion's Approval.

The newest dress hats incline to picturesque brims and a flat crown. They are, in fact, quite the antithesis of the directoire or mushroom shapes and are designed with a view to their proper completion of taffeta, satin or serge frocks. Reboux has used ostrich feathers to band a Gainsborough shape, and Talbot has also set the seal of approval on ostrich plumes by using the latter to emphasize the cavalier picturesqueness of models from that house.

Lisere, leghorn, tassel, crin lace and Milan are the straws favored. A curious combination is shown in a Milan sailor from Reboux which has the crown and upper brim made of gray worsted. The worsted is laid in strips without any attempt at a fancy design and there is a pompon of the same posed directly in front. There are other hats made of straw with an angora surging. Doubtless these will be very good for early spring.

Another strange contribution to the list is a hat made of blue taffeta combined with a braid made of cork in its natural color. The use of patent leather braided in basket weave is not new to this season, although it is a candidate for renewed favor. Then there are the confetti hats sent to America by Jeanne Duc. Models of this sort are of medium sailor shape and have the crown liberally sprinkled with tiny disks of brilliant color in confetti suggestion.

WEAR COSTUMES MUCH ALIKE

French Fancy is for Sisters to Dress in Garments That Have Quite Marked Resemblance.

In France it is often the custom for two sisters to dress alike, with some little personal differences in the style features. Two blue taffeta frocks are a very good example of this idea. Jet is used on one; on the other a gold tapestry braid. The frills are of malines on one, of fringed plaited taffeta on the other. In one the sleeves are of net; on the other lace.

Fringe and fringed out taffeta ruchings are noted in the trimmings of many dress edges. The large ruffled or plaited ruffles of taffeta or ribbon, which are used to outline afternoon and evening coats, have picot edges. They are never hemmed. Sometimes they are outlined with velvet ribbon of extremely narrow width, which helps keep their flare.

Narrow folds of cloth about half an inch wide are used like braid on some imported frocks. One Bernard tailored suit of tan gabardine has two of these folds of the cloth placed touchings. These cover the four-inch hem top of the skirt edge. Six buttonholes are outlined by slightly narrow folds shaped something like the hook of a hook and eye.

Argument for Black Shoes. Feet are now so distinctly in evidence that foot-covering is a serious study; and day by day I see it going on, and hear women settling what kind of uppers will go best with a new spring frock. I heard a man say the other day to a pretty girl, "Black, my child—never put color near your feet; always black, if you value shape and size. But best black—the very best going." Men are conservative creatures for their own womankind.—Exchange.

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